



!I Profundi!

presents:

'Bass - sick Instincts'

Music for strings by:

Orlando Gibbons

Bruce Mather

Gioacchino Rossini

Antonin Dvorák

Mark Skazinetsky, violin

Elissa Lee, violin

Chris Redfield, viola

Simon Fryer, cello

Joel Quarrington, double bass

Sunday, February 11, 1996

3 pm

Walter Hall

Edward Johnson Building

Programme

Orlando Gibbons - *Fantasies in Three Parts*

Gibbons was born in 1583 in Cambridge, England into a most musical family. Educated in Cambridge as a chorister in the Choir of King's College and later at the famous University itself he was fortunate to be successful in those all-important relationships with the nobility. Appointed organist at the Chapel Royal he soon grew to be one of England's foremost composers.


The *Fantasies* were written for viols of treble, middle and bass voice probably in 1609 or 10 and with the court in mind. The music appears in a fugal style and has been of enduring popularity having been reprinted several times during the seventeenth century and even into the nineteenth. There are nine *Fantasies* of which we will perform one in D.

Gioacchino Rossini - *Sonata for Strings No.5 in E flat*

Although Rossini's operatic career lasted only two decades, from 1810 to 1829, he composed instrumental music from his earliest years until shortly before his death in 1868. The six *String Sonatas* are Rossini's best known instrumental works and were composed at the tender age of twelve. Many arrangements exist but the original form is for two violins, cello and double bass and they were composed for Rossini's patron, Triossi. A land-owner in Ravenna, Triossi was also a gifted amateur who recognized Rossini's talent and gave him much encouragement and support. It was in Triossi's summer home thirteen kilometres northeast of Ravenna that the sonatas were written and first performed.

In Rossini's later life, he added a delightful autograph attestation to the manuscript: "First violin, second violin, violincello and contrabass parts for six horrendous sonatas composed by me at the country home of my friend and patron, Triossi at the most youthful age, having not had even a lesson in thorough-bass. They were composed and copied and performed dreadfully by Triossi, contrabass, Morini (his cousin) first violin, the latter's brother (violincello) and the second violin by myself who was to tell the truth the least dreadful of the lot." - Rossini

Intermission



Bruce Mather - *Barbaresco*:

Trio for Viola, Cello and Double Bass

Composer, teacher and pianist Mather has been at the forefront of Canadian composition for thirty years. A polished and highly cultured musician his output has displayed a marked preference for the music of small ensembles. His further passion for great wines has led him to name certain works after some of his favourites.

"Barbaresco is one of the major wines of the Piedmont, pressed from Nabbuolo grapes" (says Mather). "Before this piece, I have used the names of two other Italian red wines: *Sassicaia* (for clarinet in quarter tones) and *Gattinara* (for viola and marimba). I wrote this work at the request of Eckhart Schleiter. It contains three solos with accompaniment for double bass, viola and cello in that order. These soli are separated by two interludes and preceded by a short introduction. I often use quarter tones."

The unusual trio instrumentation of Viola, Cello and Double Bass is a natural to fit with the Dvorák Quintet combination also being performed and perhaps those with a certain expertise might notice a link between the flavour and bouquet of this intimate music and the wine after which it is named.

Antonin Dvorák - *String Quintet Op. 77 in G*

Allegro con fuoco

Scherzo. Allegro vivace - Trio. L'istesso tempo, quasi allegretto

Poco andante

Finale. Allegro assai

The *String Quintet Op. 77* was written in 1875, one of the most fertile years of his composing career, when Dvorák was 34 years old. Although becoming established nationally Dvorák had yet to come to the attention of the international musical community and would have to wait another two years before being discovered by Johannes Brahms who would become his friend and mentor.

The initial stimulus for composing the *Quintet* was a competition for new chamber works run by the Prague Artistic Circle. The unanimous opinion of the judges favoured the *Quintet* and Dvorák found himself richer to the princely sum of five ducats. As befits a work which the composer inscribed 'to my country' the *Quintet* frequently displays national features. These reach a height in the exuberant finale with some brisk polka rhythms. All of the movements have a simplicity of outline and distinctly outgoing qualities. Liberated from its customary role as the bass instrument by the presence of the double bass, the cello participates fully in the musical interplay.

The *Quintet Op. 77* is the only work written for this combination of instruments by a major composer but is firmly secure as one of the most popular works in the chamber music repertoire.

The Performers

Associate Concertmaster of the Toronto Symphony Orchestra **Mark Skazinetsky** was born in Odessa in the then USSR and has lived in Canada since 1988. Mark joined the Faculty of Music at the University of Toronto in 1994 and is extremely active in Toronto's musical scene. 'I Profundi' is happy that Mark agreed to leave the ski slopes for this performance.

Violinist **Elissa Lee** is currently studying at the University of Toronto with Lorand Fenyves. Elissa has appeared as a soloist with the Toronto Symphony Orchestra and is a member of the Kamareli String Quartet. She looks forward to her upcoming recital at the Ford Centre in March. Elissa is happy that her hard work at the University over the past three years means she has no more classes to attend.

Originally from Eugene, Oregon **Christopher Redfield** joined the Toronto Symphony Orchestra in 1989 and can regularly be heard performing chamber music in the Toronto area with his colleagues from the orchestra. Chris is a founding member of the 'Moveable Feast' in Toronto and the 'Redfield Duo' based in Austin, Texas. Chris is happy to be living in a home which he recently finished totally renovating.

Cellist **Simon Fryer** took up his current position with the Toronto Symphony Orchestra in 1989. As a member of several ensembles including the Maple Trio, the Bach Consort and the Moveable Feast he continues to be very active in the chamber music and New Music fields in Toronto. Simon recently joined the Faculty at the University of Toronto and is happy to be celebrating his wife Lydia's birthday today.

Toronto native **Joel Quarrington** began studying the double bass at the age of thirteen. In September of 1991, he joined the Toronto Symphony Orchestra as Principal Bassist. Joel has made solo appearances in Canada, the USA, Europe and China and is double bass teacher at both the Royal Conservatory and the University of Toronto. Joel recently recorded a CD of music for double bass and is happy to be recognized as a master on the field of Table Hockey.

This concert is being recorded for future broadcast by CBC Radio